

TWENTY-FIRST YEAR. NUMBER 162.

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WITH NIMBLE FEET.

Kicking their Way Into New Yorkers' Affections.

OTERO AND HER PECULIARITIES.

Amelia Glover's Peculiarities—Ida Crisak's Transformation Dances—Kissling With Her Eyes—The Reigning Craze.

The "muse of the many twinkling hose" rules the hour. We are either going to see a new dance at some theatre or other, or we are reading what critics, eulogists or adverse, have to say about one, or we are gossiping of one over 5 o'clock tea. The generation has surely gone mad on the subject of dancing women.

First come the Spanish dancers. Carmencita still goes through the mad recklessness of "El Bolero" at a New York concert hall every night at an enormous salary. Sedate men who before her advent looked at the other side of the street on passing its gaily illuminated doors have laid aside prudery and caution, and joined the shouting throng that elicits her nightly as she wiggles across the stage with spasmodic kicks and many spinal squirms, stamping the while like an unruly colt.

Just across Sixth avenue, at a resort heretofore only distinguished for its vaudeville show, we have Otero. She is Spanish too, but her dance is as sensuous as Carmencita's is wild.

"Beautiful!" cries the crowd. "Inspiring!" "Artistic!" and flowers are showered upon her. On one occasion an enormous crescent of pure diamonds was flung at her feet, hidden in violets.

Otero is a tall woman, with a clear-cut face, the smooth, olive skin of the Andalusian, and the most alluring smile imaginable. When she first appears in the dress of a Spanish peasant, with a flower in her hair, and a red and white dress, she is greeted with a peculiar bewilderment of her eyes and looks herself. There are stars and the music excites her to dance, exactly as a negro female sits silent in her new outfit, until a religious frenzy that at length makes him leap, yelling "Glory! Glory! Glory!"

To watch this big, short skirted woman remain with her eyes fixed on space, then throw up her head, crack her fingers, stamp, and at last, with a cry as savage as an Indian warwhoop, begin to dance with a fire and freedom that loosens her hairpins, is a curious and vulgar sight.

It is quite a mistake to suppose that these lightfooted young persons look upon this display as one of the ills forced on them by necessity. Let me tell you a secret. I heard it from a well known costume designer, who told it to me in confidence, so I withhold his name.

"It is amazing how many of our costumes," he said, "are remodelled by the vendors to the scandalousness desired. When a woman once dons tight and considers them becoming she is rarely satisfied with anything more. On the first night of one play for which I had designed spangled trunks of considerable length I was dismayed to see them twisted and shortened in some mysterious way until the array of Amazonian limbs was something appalling. Of course the critics went for them next day—but was it my fault?"

Yes, without doubt the idol of the moment is the danseuse, for New York is always slave to some cult, however queer, however frivolous. What next, I wonder? EVELYN MALCOLM.

THE SKIRT DANCER.

The skirt dancer is a degree better. It is the same as the Spanish dancer, but the movements are confined to her legs and feet. We are spared the suggestive postures of the Spanish woman, where head, torso and arms are called into play.

Amelia Glover is the most popular skirt dancer at present. She can kick—oh, how she can kick! The acrobatic flights of that young woman's toes are sufficient to give one vertigo. This is not her only accomplishment, for she can be graceful as well, and in the floating, gliding measures of a dance her twinkling feet are as soothing as a lullaby. I think Lucy Land and Sylvia Grey, of the original London Gaiety company, first made skirt dancing conspicuous in America. But their method, a revelation of beauty and grace, was light and flowing as the circular flight of a buzzard. It has been almost entirely abandoned by their imitators, and a wild, spasmodic performance that sends skirts flying in the opposite direction from that which they are supposed to hang is what we have instead.

At the Bowers theatre the old clog dance still holds its own chiefly between the pauses of a song like "Throw Him Down, McCloskey" or "Up Came McGinty." In these free and easy resorts, where bad tobacco makes the air blue and beer flows freely, the clattering shoes of the dancer on the stage are not the only ones that come down on heel and toe to the brisk measures of the music, but the thickly booted feet of every delighted watcher. And, dear me! they are bound to get their dancing done in a hurry, for the pausing dancer is brought out again and again, and clatters bravely while her dimmed eyes show she is almost fainting from exhaustion.

During a tour of the variety theatres lately I spent ten minutes in Tony Pastor's. An acrobatic young man who could hold himself in a double knot, and little things like that, had just retired from the

stage covered with glory. After him came an employee of the theatre sprinkling sand on the boards.

"She's a comin'," said a shiny faced youth near me, his mouth stretched into a codfishlike grin, and his great, red hands poised to clap mightily. I wondered who "she" was.

Suddenly there was a sound in the wings of shuffling feet coming nearer and nearer. The orchestra played a catchy negro melody, at first faintly, then with a loud burst, as a stout woman dressed like a negro waddled into the view. Her hands were on her ample hips, her loose slippers flapped as she walked, she chuckled and yelled, "Hi-hi! Yuh-yuh!" and went through a young woman attired like herself kept time by clapping her hands. A plantation dance on the sanded floor followed. I can give you no idea of that and dance. The antics of a Fiji maiden could scarcely have been more unimpeachable.

"Shake yourself, honey! shake yourself!" cried the young woman who stood by, and the dancer did shake herself until it seemed a miracle she didn't fall to pieces altogether.

At a theatre a little further down town I dropped in in time to see Ida Crisak, the petite transformation dancer, trip from behind the scenes in the costume of a sailor lad. She danced a boogie delightfully. That or it hardly seemed that a moment had passed when—hey, presto!—she was back again, this time dressed as a French peasant, the costume complete even to the earrings, sabots and style of wearing the hair. How she did clatter in those quaint wooden shoes as she "dissed" with her eyes! and flirted with her apron! A dozen other changes followed as she, rapid, from a rattling Irish jig to the peacock movements of a premiere on her toes.

Of the hundreds of young women—and old ones, too, for that matter—employed as corymbes in the great spectacular shows and come operas the sketch of a "grass hopper" is typical. It is usually necessary for her to dance only a little. Sometimes she is one of a score who merely run around and around the stage in a circle, while the premiere pirouettes in the center; or she is in a march where femininity ambles in bulk. But whether her value as a dancer be little or much she must be willing to wear fishings and the most abbreviated of bodices.

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THEATRICAL NOTES.

Richard Mansfield, Stuart Robson, "Billy" Crane, Joseph Jefferson and "Billy" Florence will all, it is said, produce brand new plays by American authors next season.

Joseph Anderson, brother of Mary Anderson, says he has received a letter from his sister in which she says that she never expects to go on the stage again.

JULIA MARLOWE.

This Excellent Young Actress Is Now Reported as Recovering.

For a long time the life of the brightest of the young theatrical lights, Julia Marlowe, was almost despaired of, but a week or two ago news was flashed from her sick bed in Philadelphia that she was at last on the road to recovery. The career of this remarkable young actress has been a



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strange one. When her present illness began she had been on the stage nine years. During seven of those years she played obscure parts.

Then without any particular flourish of trumpets she was brought out in the great parts in New York. Instantly she sprang into public favor and began the queerest starring tour on record. Slight advertising and poor management always resulted in small houses whenever she first opened in a town, but soon her remarkable talent filled the theatre to overflowing. Her real name is Fanny Brough. She was born in Illinois. Her first appearance on the stage was with Josephine Kelley in Chicago. Then she became a chorus girl and then a burlesque dancer and then—pronto!—the most powerful young emotional actress of the day.

FILEMAKER IS KING.

He Won the World's Record from Roseberry by a Marvelous Jump.

The contests for supremacy in high jumping between Roseberry, Filemaker, Maud and other wonderful equine leapers have attracted much attention of late. Maud has never really been "in it" with her two competitors, but she has 5 ft. 8 in. to her credit, a performance that would have been considered marvelous a year or two ago. Filemaker and Roseberry, however, have smashed records right and left within the past few months. The ball was virtually opened in September at Toronto, when Roseberry knocked all records into a cocked hat by jumping 7 ft. 1 in. This remained the record until Nov. 7, when Filemaker cleared a hurdle 7 ft. 1 1/2 in. high at the Chicago horse show.

Roseberry was present, but not in good form, and in five trials failed to get over a hurdle 6 ft. 9 1/2 in. The "slump" in Roseberry's record was only temporary, and it rose again precipitately when a few days later the Canadian flyer went over a barrier 7 ft. 1 1/2 in. in height. He held the record but a short time, however, for at the Chicago fated show Nov. 24, Filemaker gathered his bony frame together, heaved "excellent!" presumably, and made the remarkable jump of 7 ft. 2 1/2 in. Then he turned his head and glanced back critically at the towering barrier, saying as plainly as a horse could, "I'll bet a whole old field Rosey can't do that!" Thus far Filemaker's prediction has proved true, but "Rosey" may be heard from later.

A Promising Young Pitcher.

Chicago has a promising young pitcher in the person of B. G. De Hart, a 17 year old phenomenon who has not only made quite a local reputation, but has also excited his way into notice in various other sections of the United States. In 1889 De Hart was acknowledged as the champion amateur pitcher of Florida. During the

past season the young twirler exercised his talent with much success at Atlanta, Ga., Bristol and Knoxville, Tenn. Toward the close of the season he joined the Lafayette (Ind.) drum corps' club and created something of a sensation with his puzzling curves. It is said that out of the eighty games in which he occupied the box during the season his team won sixty-four, an average that many a better known player might envy.

At the recent benefit of Joe Coburn, the dying pugilist, a dispatch was received from John L. Sullivan announcing that he would contribute \$500.

George D. Byrd recently captured the world's half mile walking record at San Francisco. He covered the distance in 2m. 54.2s.

Special line of umbrellas and walking sticks for the holidays.

BART-TERRY MFR. CO., 148 Main St.

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PURE.....SOLUBLE.....GHEAP

Rich. Digestible. Stimulating. Nourishing. Having a peculiarly delicious flavor—a food and drink combined—at a half cent a cup and fit for a prince.

Van Houten's Cocoa

"BEST & GOES FARTHEST."

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COHN BROS.

Christmas Bargains.

We offer at a great sacrifice everything we have left in PARIS PATTERN SUITS, and have marked them down, REGARDLESS OF COST, to \$9.00, \$11.50 and \$14.00. They consist of this season's Novelties, and the prices named are from 33 to 40 PER CENT. LESS THAN COST.

A lot of 36-inch Grey Tricot Dress Goods at 25c. per yard. The price speaks for itself.

A line of 50-inch French Broadcloth at 90c. per yard. Reduced from \$1.25.

A line of 52-inch Checked Cloth Suitings at 50c. Reduced from 75c.

We Place on Sale

TWO BALES OF BLEACHED MUSLIN

At 14 yards for \$1.00.

This Muslin came to us by mistake, and is equal in every respect to Lonsdale or Fruit of the Loom.

50 Pieces Linen Crash Toweling

At 5c. per yard.

We offer a lot of Cream Fringed, Red Bordered Damask Table Covers at great bargains, as follows: 2 1/2 yd. and 2 3/4 yd. lengths, at 75c., 50c. and \$1.10, reduced from \$1.00, \$1.25 and \$1.50.

RIBBONS! RIBBONS! RIBBONS!

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